CAMERA SCRIPT
BBC TELEVISION
CHANNEL ONE

PROJECT NO: 23/1/4/3163

D O C T O R W H O

SERIES H. - THE REIGN OF TERROR

Tx64

written by DENNIS SPOONER

EPISODE FIVE: A BARGAIN OF NECESSITY

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SCHEDULE:- FRIDAY AUGUST 7TH 1964 T.C.4

Set and light	0900 - 1030	RECORDING NO:	VT/4T/22636
Camera Rehearsal	1030 - 1300	EDITING:	Monday August 10th 1900 - 2200 Television Centre.
LUNCH.....	1300 - 1400		
Camera Rehearsal	1400 - 1545	TELECINE:	
TEA.....	1545 - 1615		
Camera Rehearsal	1615 - 1900	TRANSMISSION:	
DINNER.....	1900 - 2000	Saturday September 5th 1964	
Line-up.....	2000 - 2030		
RECORDING.....	2030 - 2145		

THE CAST

DR WHO	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
SUSAN FOREMAN	CAROLE ANN FORD
LEMAITRE	JAMES CAIRNCROSS
JAILER	JACK CUNNINGHAM
JULES RENAN	DONALD MORLEY
LEON COLBERT	EDWARD DRAYSHAW
ROBESPIERRE	KEITH ANDERSON
SOLDIER	TERRY BALE
SOLDIERS	BOB BERRY
	ADRIAN DROTSKE
	DAVID ANDERSON
	SID DELLER
	BILL NICHOLAS
	JOSEPH COHEN
	MAURICE LEON

..o ..

DR WHO (SERIES H) RUNNING ORDER: EPISODE 5

PGE	SCENE	SHTS	DESCRIPTION	LIGHTING	CAMS/BOOMS	MUSIC	TIME
2	OPENING TELECINE TITLES						26"
2	1	1/	CHURCH CRYPT SLIDES	DAY	2A.1A.A1 4A.2B	Q.10 STING Q.1.Q.2	
2	2	7/	PRISON ROOM	DAY	5A.B1.		
7	3	8/	PRISON AREA	DAY	3A.SLUNG		
8	4	9/	PRISON ROOM	DAY	5A.B1		
8	5	10/	PRISON AREA	DAY	3A.C1.6A	Q.3	
11	6	12/	PRISON ROOM	DAY	3B.B1.5A		
13	7	16/	PRISON AREA	DAY	3C.6A.C1 3A	Q.4	
16	8	21/	RENAN'S HIDE OUT	DAY	5B.B2 DOOR SLAM	Q.5	
17	9	22/	CHURCH CRYPT	DAY	1B.2B. SLUNG.A1 4A.1A	Q.6 Q.7	
25	10	43/	PRISON DUNGEON	DAY	6B.SLUNG C1.3C		
29	11	45/	PRISON AREA	DAY	4B.3C. SLUNG.C1	Q.8	
32	12	49/	ROBESPIERRE'S PALACE	DAY	2C.A2.1C 1A	STING	
35	13	58/	LOBBY IN PALACE	DAY	1.		
36	14	59/	RENAN'S HIDE OUT	DAY	B3. 3D.5B		
37	15	64/	PRISON DUNGEON	DAY	SLUNG/C1 6B. .		
41	17	65/	PRISON AREA	DAY	2D.SLUNG C1		
41	18	66/	PRISON DUNGEON	DAY	6B.SLUNG C1		
42	19	67/	PRISON AREA	DAY	C1.4B.2D 6B.1D	STING Q.9	
46	20	76/	PRISON ROOM	EVE	3E.B1.2E		
52	21	85/	RENAN'S HIDE OUT	EVE	5B.2F.B1 3F		
			ROLLER/SLIDES		4	SIG TUNE	

TECHNICAL REQUIREMENTS

CAMERAS

5 PEDS.
1 HERON.

STUDIO REQUIREMENTS

4 MONITORS
1 ROLLER CAPTION MACHINE
2 12" x 9" CAPTION HOLDERS
CUT KEYS

SOUND

3 BOOMS.
SLUNG MICS
GRAMS
TR-90

TELECINE:

TK.25 from 1030 with opening titles.

SETS

ROBESPIERRE'S PALACE
PRISON AREA
PRISON CELL
CHURCH CRYPT
LOBBY OUTSIDE PALACE
RENAN'S HIDE OUT
PRISON ROOM

MUSIC REQUIREMENTS

SIG TUNE
DR OPEN / SLAM
Q. 10 (last ep.)
Q. 1
Q. STING
Q. 2
Q. 3
Q. 4
Q. 5
Q. 6
Q. 7
Q. 8
Q. STING
Q. STING
Q. 9

...o...

DR WHO - EPISODE FIVE - A BARGAIN OF NECESSITY

FADE UP SOUND/VISION

Q.TK25

ON TK25 OPENING TELECINE TITLES SIG TUNE

1 2 A 35 BOOM A1

Q. MUSIC — Entrance to the crypt with column in centre. Push in as IAN comes down steps

1. INT CHURCH CRYPT.DAY Q.10

(IAN ENTERS THE DARK CRYPT AND COMES DOWN THE STAIRS. HE LOOKS AROUND & SEES LEON COLBERT)

2 1 A 24 — MS LEON coming thro' arch. IAN comes into 2-S

IAN: Leon?

LEON: Yes - you must be Ian.

IAN: That's right.

LEON: Are you alone?

IAN: Yes .. Jules Renan said you may be able to help.....

3 2 A 24 — IAN moving to stairs when he turns a nd as LEON starts to speak pull back to l/s to inc. LEON/ SOLDIERS. Hold

(IAN STOPS HEARING SOMETHING HE LOOKS ROUND & SEES THE SOLDIERS)

Q. STING STING

.. Soldiers!!

LEON: Yes, I know. You walked right into the trap, didn't you Ian.

Q. MUSIC Q.1

SUPER SLIDE 1 — A BARGAIN OF NECESSITY & FADE

(IAN LOOKS FROM THE SOLDIERS BACK TO LEON)

(HE ATTEMPTS TO MOVE AWAY)

SUPER SLIDE 2 — Written by DENNIS SPOONER & FADE

You can put all thoughts of escape out of your mind and as far rescue? Well nobody will come here - take my word for it...

4 1 A 35 — LS GROUP see them go through arch.

IAN: If I don't return to the hide-out Jules will be suspicious.

LEON: By the time that happens, my friend - we shall have left. Afterwards we'll take care of him too

5 4 A 35 — GROUP coming in. Pan then L keeping 2-S IAN/ LEON fav. LEON

(LEON INDICATES TO THE SOLDIERS THEY PULL IAN BACK AGAINST THE WALL & CHAIN HIM TO THE WALL. THEY STEP BACK)

(2 NEXT)

IAN: You never know who your friends are.

LEON: Our association would have had to end anyway. Jules already suspects that a ..a traitor - if you want to use that word - is working in the organisation, but anyway we are ready now to close in on him too.

IAN: But what do you want from me?

LEON: Information.

(IAN SMILES)

You'll co-operate, Ian. Think about it. We have plenty of time.

LEON moves out of shot.

(LEON WALKS AWAY & A SOLDIER GOES UP TO IAN. IAN STRUGGLES)

6 2 B 24
MS SOLDIER
Pan him L to IAN

SOLDIER: He's giving you time to consider.

IAN: I don't need time - I have no information.

(THE SOLDIER THREATENS HIM WITH HIS BAYONET)

SOLDIER: We'll decide that - when you talk.....

(HE BUTTS HIM WITH THE BAYONET)

Q. MUSIC

And you'll talk....you'll talk. /Q.2/

7 5 A 35
M2-S DR WHO/
BARBARA

/BOOM B1/

2. INT PRISON ROOM DAY.

(BARBARA AND THE
DOCTOR ARE IN THE
PRISON ROOM
TOGETHER.

DOCTOR WHO IS
HOLDING BARBARA
AT ARM'S LENFTH,
LOOKING AT HER.

BOTH ARE SMILING
ALL OVER THEIR
FACES)

BARBARA: We began to think we were never going to see you again.

DOCTOR WHO: You should know by now, Barbara, that you can't get rid of the old Doctor as easily as that.

(BARBARA LAUGHS,
THEY CONTINUE
TO GREET EACH
OTHER IN AN
OVERJOYED FASHION)

8 3 A 24 /SLUNG/
MS LEMAITRE

3. INT. PRISON AREA. DAY.

(WE CUT AWAY
DURING THE
PRISON ROOM
SCENE TO SHOW
LEMAITRE OUTSIDE
THE DOOR, LISTENING.

FROM INSIDE WE
HEAR DOCTOR WHO
AND BARBARA TALKING.

LEMAITRE GIVES A
SLOW THOUGHTFUL
SMILE)

9 5 A 35 /BOOM B1/
M2-S DR WHO/
BARBARA

4. INT PRISON ROOM - DAY

(DR WHO & BARBARA CLAM DOWN AFTER THEIR INITIAL MEETING & DR WHO GETS MOHE TO THE POINT WITH....)

DR WHO: What's happened to Susan? Do you know wyere, and how she is?

BARBARA: Yes, Susan is here.. she was arrested with me...

DR WHO: Here? Barbara she's all right?

BARBARA: Fine, oh she caught a slight fever but she's recovered

DR WHO: We must find Chesterton and get back to the ship.

BARBARA: Ian. We know where he is.

DR WHO: Mmmm hm?

BARBARA: We know where he is.

DR WHO: Splendid.

BARBARA: We were all hiding at a place owned by a Jules Renan...

(BARBARA SITS DOWN AND THE DR PACES THE ROOM DEEP IN THOUGHT)

DR WHO: Then all we need is a plan of escape. Where is this hide out?

10 3 A 24
MS LEMAITRE
Pull out to see JAILER tighten to 2-S

5. INT PRISON AREA. DAY /BM.C1/

(LEMAITRE MOVES FROM THE DOOR AS HE EXPECTS DR WHO TO COME OUT. THE JAILER HOVERING NEARBY COMES TO JOIN LEMAITRE)

LEMAITRE: Not now Jailer, I'll speak to you later.

JAILER: But Citizen.....

(6 NEXT)

LEMAITRE: I said now now ...

(LEMAITRE MOVES BACK TO THE DOOR. THE JAILER LICKS HIS LIPS, AND TRIES AGAIN MORE DETERMINED)

JAILER: But I've just received a message from the First Deputy, Citizen.

(THE JAILER NODS BACK TOWARDS THE TWO SOLDIERS.

LEMAITRE PAUSES, HE LOOKS ENQUIRINGLY AT THE JAILER, AND MOVES AWAY FROM THE DOOR)

LEMAITRE: Well? What is it?

JAILER: Citizen Robespierre wants to see you immediately - he said it was of the utmost importance.

(LEMAITRE CONSIDERS, HIS FIRST REACTION IS TO GO BACK AND LISTEN AT THE DOOR, BUT, AS THE SAME TIME HE WANTS TO KNOW WHAT ROBESPIERRE WANTS.

THE JAILER TURNS TO LOOK AT THE SOLDIERS IN THE BACKGROUND AGAIN, THEN:)

(CAREFULLY REMINDING) Robespierre said, immediately, Citizen ...

As they come thro' arch

LEMAITRE: Yes, yes ...

11 6 A 35
M2-S LEMAITRE/JAILER

Tighten at end of scene

(LEMAITRE STARTS TO MOVE AWAY THEN:)

Has the young girl been locked away?

JAILER: She has, I saw to it myself - just as you ordered.

LEMATIRE: Good. She's to remain in her cell; you understand? Under no circumstances is the door to be opened.

JAILER: As you say, citizen ...

LEMAITRE: And if that order is disobeyed .. I'llhave you guillotined. /Q.3/

Q. MUSIC

(LEMAITRE STRIDES AWAY INDICATING FOR THE TWO SOLDIERS TO FOLLOW, WHICH THEY DO.

THE JAILER REACTS, AND GULPS)

12 3 B 24 /BOOM B1/
MS DR WHO as he comes forward inc. BARBARA

6. INT. PRISON ROOM. DAY.

(THE DOCTOR IS STILL THINKING, BUT, AS WE GO IN, HE SUDDENLY SNAPS HIS FINGERS, AND HIS FACE BEAMS)

DOCTOR WHO: That's it ...

(HE TURNS TO BARBARA,)

BARBARA: (THINKING OVER EVENTS) I was a fool, to even think of taking Susan to the physicians .

DOCTOR WHO: Oh, don't blame yourself Barbara - as it happens it worked out very well, it could have taken ages for us to find each other.

...

BARBARA: Do you think we stand a chance of getting out of here?

DOCTOR WHO: Yes, I do - my voice seems to carry some weight. /

13 5 A 16
MCU BARBARA

BARBARA: I'm not surprised in those clothes ... /

14 3 B 24
MS DR WHO. Pan R to make tight 2-S with BARBARA

DOCTOR WHO: Yes, very impressive aren't they? Mm? Now, Barbara, I'm going outside, give me a few minutes, then walk out of the door, and out of the prison.

BARBARA: Are you serious?

DOCTOR WHO: Of course I'm serious, look there's no time to explain - just do as I say.

BARBARA: What about Susan?

DOCTOR WHO: I'll take care of Susan. We'll be following,

BARBARA: But Doctor ... /

15 5 A 16
2-S BARBARA/DR WHO fav DR WHO

DOCTOR WHO: Now stop arguing Barbara - you know my plans always work perfectly.

(DOCTOR WHO STARTS MOVING AWAY)

A few minutes, then ...

(BARBARA NODS AGAINST HER BETTER JUDGEMENT, AND DOCTOR WHO EXITS FROM THE ROOM)

16 3 C 24 BOOM C1
MS JAILER
at dungeon door

BOOM B quickly to POS.2.

7. INT. PRISON AREA. DAY.

(WE SHOW THE JAILER'S TABLE AND PAN SLIGHTLY TO SEE THE JAILER MOVING IN.

HE SITS DOWN, THEN LOOKS UP AS DOCTOR WHO MOVES INTO FRAME)

17 6 A 35
MS DR WHO coming in
JAILER joins him

DOCTOR WHO: Is Lemaitre here, Jailer?

JAILER: No, citizen - he's left, to see Robespierre.

(DOCTOR WHO REACTS "THANK GOODNESS FOR THAT", BUT TURNING TO THE JAILER TAKES THE OPPOSITE ATTITUDE)

(3 NEXT)

DOCTOR WHO: Dear, dear, dear. I wanted him urgently.

JAILER: Well I've no doubt he'll be back shortly, Citizen.

DOCTOR WHO: No - this matter can't wait. I've interrogated the woman. I'm convinced that she's a dangerous member of the traitor's party.

...

JAILER: Oh, oh I see ...

DOCTOR WHO: Yes - she could tell us the name of every leading trator in the country.

JAILER: (IDEA FORMING) Perhaps we would make her talk?

DOCTOR WHO: No. No chance. She'd die first rather than betray her traitorous friends. (DRAMATIC) Oh, if there was only some way of using her .../

18 3 C 24
MC2-S fav.
JAILER

(THE DOCTOR ADOPTS AN EXAGERATED, THOUGHTFUL POSE. THE JAILER KNOTS HIS BROW TRYING TO HELP)

(PRODDING) Some way in which we could get to her friends, through her ...

(THE DOCTOR AGAIN THINKS, AS DOES THE JAILER.

THE DOCTOR GIVES THE JAILER A SIDEWAYS GLANCE SAYING, IN EFFECT "OH FOR GOD'S SAKE ISN'T IT OBVIOUS."

(THEN AGAIN RESUMES
HIS THINKING POSE.
EVENTUALLY,
THE JAILER'S
FACE CONTORTS
AS HE COMES
UP WITH AN IDEA)

JAILER: Perhaps ... perhaps?

DOCTOR WHO: Yes, what is it?

JAILER: If she were to escape - she could be followed. She'd meet these traitors - and we'd arrest them all. Lemaitre did this once./

19 6 A 24
MS DR WHO. He joins JAILER. Hold 2-S until JAILER leaves then pan R with DR WHO

(THE DOCTOR LOOKS
AT THE JAILER
AS THOUGH HE IS
A GENIUS)

DOCTOR WHO: My dear fellow - what an excellent idea. Why didn't I think of it?

(THE JAILER BEAMS,
MODESTLY)

Yes - that's what we'll do. Lemaitre will be delighted Right. Jailer open the prison doors, then stay out of sight. Sooner or later she'll come out of the room - then we'll have her. /Q.4/

Q. MUSIC

(THE JAILER NODS
AND MOVES OFF.
WE CLOSE ON
THE DOCTOR
PURRING OVER
HIS OWN CLEVERNESS.
THEN HE TURNS,
AN D LEAVES THE
PRISON AREA.

20 3 A 24
MS DOOR. BARBARA opens it comes through and disappears out of frame

(ON 3)

THE AREA IS DESERTED. AFTER A FEW SECONDS BARBARA OPENS HER DOOR, AND LOOKS OUT. /SLUNG/

NO ONE IN SIGHT, SHE IS PUZZLED. THEN SMILES. THE DOCTOR HAS ARRANGED IT. SHE MOVES OUT OF HER ROOM, ACROSS THE PRISON AREA AND AWAY)

21 5 B 35 /BOOM B2/
MS JULES coming through door

8. INT. RENAN'S HIDE OUT. DAY.

(THE HIDE OUT IS EMPTY. AS WE GO IN THE OUTER DOOR IS OPENED AND CLOSED BY SOMEONE IN A HURRY. OUR DOOR OPENS AND JULES RENAN RUSHES IN, SAYING AS HE DOES SO)

JULES: Ian - Barbara and Susan have been ...

(JULES STOPS SEEING THAT NOBODY IS THERE)

Ian?

(HE LOOKS ROUND THEN MOVES BACK TO THE DOOR, OPENS IT WIDE, AND CALLS UPSTAIRS)

(1 NEXT) (SHOUTING) Ian ... Ian!

(ON 5)

Q. MUSIC

Q. GRAMS

/Q.5

(THERE IS NO ANSWER. JULES LOOKS THOUGHTFUL, THEN DECIDES ON HIS COURSE OF ACTION. HE MOVES QUICKLY OUT OF OF THE ROOM, AND WE HEAR THE FRONT DOOR SLAM) /DOOR OPEN & SLAM/

BOOM B to Pos 3

22 1 B 16 /SLUNG & A1/
MS IAN at wall

9. INT. CHURCH CRYPT. DAY.

(WE COME UP ON IAN, HANGING FROM THE CHAINS.

HEMOVES, WINCING AS THE SHACKLES CUT INTO HIS BLEEDING WRISTS, AND ACHING FROM THE POSITION HE IS IN.

WE PULL OUT AND INCLUDE THE SOLDIERS, SITTING SOME WAY AWAY FROM IAN. THEY TURN AND LOOKS AT HIM AS HE MOVES) /

23 2 B 24
MS SOLDIER crouching. He stands up and walks to IAN

SOLDIER: Getting impatient, are we? That's a good sign ...

(THE SOLDIER GETS UP AND MOVES ACROSS TO IAN)

Citizen Colbert really knows how to make pigs like yourself talk. Leave them alone - let them think. Now me .. well, I would use other ways.

(4 NEXT)

JH

(ON 2)

(THE SOLDIER GOES
TO HIT IAN)

24 4 A 24
MS LEON pan him L
to IAN to 2-S
but stay with LEON
when he moves away
and back

LEON: (VOICE OVER) Stop that. /

(THE SOLDIER TURNS
SEES LEON
COLBERT, AND
MOVES IN TOWARDS
IAN)

I'm sorry, I'm afraid my men are very short-tempered. Ian, I don't want anything to happen to you, really. But I think you have information that will help the cause I believe in.

IAN: You're wasting your time with me, - I'm very small fry.

LEON: Surely you don't expect me to believe that? Oh we learnt of the existence of James Stirling two months ago - we've been searching for him ever since.

IAN: We?

LEON: I've been loyal to the Revolution from the beginning. If you'd seen what France was like six years ago - before the Bastille - you'd understand.

IAN: I do understand. But I can't help you.

LEON: Or you won't. France will never be anything until we get rid of these high-born leeches who've been drainging the life blood of France for so long.

IAN: You must believe me. I can't tell you anything.

(1 NEXT)

LEON: Ian, you can save yourself a lot of trouble and suffering - by talking. This is your only chance.

(LEON WAITS, BUT IAN SAYS NOTHING)

You realise that when I finish with you you'll be transfered to the prison - then to the guillotine? Now if you were to talk - well, I have the power to srt you free -

(LEON WAITS UNTIL IAN REPLIES)

IAN: Jules must have told you all I know.

LEON: Ah yes - what did Jules say? That Webster asked you to deilver a message to Stirling.

IAN: That's right ... I don't know Stirling's identity - if I did, I wouldn't have come here.

LEON: That I accept - but you must know of their organisation - you were in it with Webster - he wouldn't have trusted you otherwise. (HARD) Now, who sent you from England? How did you arrive? Who helped you?

IAN: Oh what's the use.

LEON: I really don't understand what you hope to gain - if I don't get the answers from you, I sha l find them elsewhere.

(PAUSE)

Be sensible - save yourself from the guillotine.

IAN: You wouldn't believe my story, anyway.

LEON: Suppose you let me be the judge of that. How did you get to France? /

25 1 A 9
MS IAN

IAN: You really want to know? /

26 4 A 24
M2-S IAN/LEON

(LEON MOVES FORWARD, ALTHOUGH NEGATIVE THIS IS THE FIRST SIGN OF IAN CO-OPERATING)

LEON: The truth....

IAN: It's the truth.

LEON: You swear it?

IAN: (NODDING) I swear it. /

27 1 A 9
MS IAN

(LEON INDICATES FOR IAN TO GO AHEAD)

(DELIBERATELY) I flew here, with three friends - in a small box.

(LEON FACE HARDENS, HIS EYES NARROW)

28 2 B 24 When I left England - it was 1963. /
M2-S IAN/LEON
Pull back to see
SOLDIER approaching

Q. MUSIC

/Q.6/

(LEON IS EXTREMELY ANGRY. HE MOVES AWAY AND NODS TO THE SOLDIER.

THE SOLDIER MOVES FORWARD, SMILING HE TAKES OUT HIS BAYONET, AND APPROACHES THE STRUGGLING IAN.

WE CUT A LONG SHOT OF THE CHURCH CRYPT, SHOWING IAN, THE ADVANCING SOLDIER, LEON, AND THE SECOND SOLDIER.

THE CAMERA IS LOW, LOOKING UP. JUST AS THE SOLDIER IS ABOUT TO CUT AT IAN WITH THE BAYONET, A PAIR OF LEGS MOVE INTO THE FOREGROUND OF FRAME, AND WE HEAR)

JULES: All right, Leon - release him. /

29 4 A 35
MLS JULES

(WE CUT TO SHOW JULES RENAN, PISTOL AT THE READY, COVERING LEON AND THE TWO SOLDIERS.

THE SECOND SOLDIER TAKES A STEP FORWARD AND RAISES HIS MUSKET. HE IS ABOUT TO FIRE, BUT JULES SWIVELS AND FIRES THE PISTOL. THE SOLDIER CRASHES DOWN.

3[illegible] 1 A 35
LS GR UP

AS LE N RAISES PIST L

31 4 A 35
MLS JULES

LEON DRAWS A PISTOL AND MOVES IN.

AS JULES THR WS PIST L

32 2 B 24
MS LE N HIT N HEAD

JULES THROWS HIS EMPTY PISTOL AT HIM. LEON CLUTCHES AT HIS HEAD AND REELS BACK, GROANING.

33 1 A 24
favour S LDIER going for his musket

JULES TURNS TO THE SOLDIER, WHO, IN THE FEW S CONDS AT HIS DISPOSAL, HAS GRABBED HIS MUSKET.

34 4 A 16
MCU IAN's foot kicking S LDIER

HE LEVELS IT AT JULES RENAN.

IAN HAS BEEN BRACING HIMSELF, USING HIS REMAINGING OUNCES OF STRENGTH,

35 2 B 24
MS JULES grapling with S LDIER

IAN SWINGS UP, GRIPPING THE CHAINS THAT HOLD HIM, AND KICKS OUT HIS FEET.

36 1 A 24
fav. LE N going for pistol

HE KICKS THE MUSKET OUTOF THE SOLDIER'S HAND AS HE IS ABOUT TO FIRE.

JULES RENAN JUMPS FORW RD AND CATCHES THE SOLDIER BY THE THROAT WITH HIS TWO HANDS AND PINION'S HIM AGAINST THE WALL AS IAN SINKS DOWN EXHAUSTED.

LEON, ON THE OTHER SIDEOF THE CRYPT, RECOVERS, AND SEES JULES CHOKING TH SOLDIER. HE STRUGGLES UP AND R ACHES FOR HIS PISTOL, IAN SEES THIS)

(2 NEXT)

(N 1)

37 2 [illegible] 24 IAN: Jules. Leon. /
MS JULES

grappling with
S LDIER

(AS LEON LIFTS
HIS PISTOL
TO FIRE JULES
HAULS THE
SOLDIER ROUND
BETWEEN HIMSELF
AND LEON'S
PISTOL.

THE SHOT RINGS
OUT AND THE
SOLDIER'S EYES
OPEN WIDE IN
SURPRISE,
HE FALLS DOWN
IN FRONT OF
JULES)

38 4 A 35 /
MS JULES

JULES: So it was you who betrayed us...

39 1 A 24 /
M2-S L[illegible] N/IAN

LEON: Traitor? It is you who works against the government of the people ...

4 4 A 35 /
MS JULES

(LEON REACTS
AS HE REALISES
JULES RENAN IS
SLOWLY MOVING
TOWHERE THE
SECOND SOLDIER
FELL, AND
PICKING UP
THE MUSKET.

41 1 A 24 /
M2-S LE N/IAN

42 4 A 35 /
MS JULES. Pan
him L to IAN

LEON LOOKS
TERRIFIED AND
BACKS AWAY.
HE GIVES A LOOK
OF RELIEF WHEN
HE SEES THE
MUSKET KICKED
AWAY BY IAN.

(6 NEXT)

HE RUSHES TO
IT, PICKS IT
UP, AND TURNS
INTO CAMERA,
A LOOK OF
ACHIEVMENT ON
HIS FACE.

IMMEDIATELY,
HOWEVER, WE
HEARR OAR OF
A MUSKET SHOT,
AND HIS FACE
CONTORTS IN
PAIN. LEON
KNEELS OVER.

WE CUT TO
SHOW JULES RENAN
HOLDING THE MUSKET
HE HAS JUST FIRED.

HE LETS IT FALL
TO THE FLOOR AND
WALKS BACK TOWARDS
IAN, PAUSING
TO BEND DOWN
TO BRIEFLY
EXAMINE LEON)

(JULES CROSSES
BACK TOWARDS
IAN)

JULES:
We'd better move fast

(JULES STARTS
RELEASING THE
CHAINS, HOLDING
IAN)

IAN: I thought I was dreaming, going mad, when you walked in here. Why did you come, Jules?

JULES: Bad news; your fears were well founded. Barbara and Susan were arrested at the physicians - I came for you immediately.

(N 4)

IAN: Yes I realised that as soon as Leon turnedon me. We must get after them.

JULES: No Ian, First we must go back to the hide out.

IAN: But the soldiers may be there already.

JULES: I think not. If I know Leon he would have wanted the satisfaction of arresting me hemself. Any way we'll have to risk it.

Q. MUSIC

/Q.7/

They leave Panthem and see then go up steps.

43 6 B 35 /SLUNG/BOOM CI/

MS SUSAN. Pan her L to door.

10. INT PRISON DUNGEON. DAY

(SUSAN IS BACK IN HER OLD DUNGEON. SHE IS LYING ON THE BED. THERE IS A TAPPING ON THE DOOR & SHE LOOKS UP.

THROUGH THE PEEPHOLE IN THE DOOR AN EYE APPEARS. IT BELONGS TO DR WHO. SUSAN GETS UP AND MOVES TO THE DOOR)

SUSAN: What is it? What do you want.

DR WHO: Susan, Susan, can you hear me?

SUSAN: Grandfather?

(SHE RUSHES TO THE DOOR & DR WHO STEPS BACK)

Grandfather you've found us

(DR WHO MOVES BACK TO THE DOOR OF SUSAN'S CELL)

SUSAN: What happened. How did you get out of the farmhouse?

DR WHO: I can't explain child. It would take too long.

SUSAN: Barbara's here somewhere.

DR WHO: I've already taken care of that, she should be well clear of the prison by now.

(HE MOVES CLOSER TO THE DOOR)

(SUSAN LISTENS AT THE DOOR)

DR WHO: I'm going away for a little while but I'll be back never fear.

(3 NEXT)

SUSAN: Grandfather, be careful

44 3 C 16
MS DR at door
then pan him L

DR WHO: Yes, yes, don't fuss child. And don't worry - I'll soon have us both out of here.

(SUSAN NODS TO HERSELF. SHE DR WHO MOVE AWAY & GOES BACK TO HER BED TO WAIT)

45 4 B 35
MS JAILER

B M C1

1A. INT. PRISON AREA. DAY.

(THE JAILER MOVES BACK INTO THE PRISON AREA, AND STOPS, SURPRISE ON HIS FACE AS HE SEES DOCTOR WHO APPROACHING HIM)

JAILER: Citizen, I thought ... (HORRIFIED) didn't you collect soldiers and follow the released prisoner?

46 3 C 24
MS DR WHO
Pan him to 2-S
w. JAILER

DOCTOR WHO: Me? Certainly not!

JAILER: But ... but ...

DOCTOR WHO: I was under the impression you were going to - well, I'm hardly wearing suitable clothes to go skulking after people, now am I?

JAILER: (VERY UPSET) I couldn't have gone - I can't leave the prison.

DOCTOR WHO: You didn't say so at the time. Well? Did you?

JAILER: No, no ... citizen.

DOCTOR WHO: What will Lemaitre say? He's bound to want to know who's idea it was!

(THE JAILER REACTS NEAR TEARS HIS EYES WIDE WITH HORROR)

JAILER: It ..was...mine... Citizen you must help me

DR WHO: I'll try. Don't worry. I'll cover for you. Now the way I see it, the young girl is also tied up in this - we'll let her go and I personally - will follow and arrest them all./All I require from you is the key to the young child's cell.

47 4 B 24
MS JAILER pan L with him

(THE JAILER LOOKS WORRIED & COVERS THE KEY WITH HIS HAND)

JAILER: Citizen....Lemaitre was very clear with his instructions. If that door is opened - I will lose my head! That's what Lemaitre said - just before he left. That's what he said./

48 3 C 35
2-S fav.
DR WHO

DR WHO: Lemaitre - Lemaitre can't you work on your own initiative man?

JAILER: You must see him when he returns Citizen. I'm just a humble Citizen. If, if the orders are countermanded then.....

DR WHO: I order you to open the child's cell!

(THE JAILER SHAKES HIS HEAD)

JAILER: To lose one prisoner is bad enough - two, and it would be the end of me. Especially after my orders. Lemaitre will be returning soon. WE'll do as he says. Until then the door remains closed.

Q. MUSIC

(DR WHO IS ABOUT TO ARGUE BUT REALISES IT IS A WASTE OF TIME. HE TURNS AND MOVES AWAY)/Q.8/

49 2 C 35 /B M A2/

MS ROBESPIERRE coming towards camera. Crab L Pan R to see LEMAITRE coming through door. Stay with LEMAITRE

12. INT. ROBESPIERRE'S PALACE. DAY.

(IN ROBESPIERRE'S ROOM, ROBESTIERRE IS PACING UP AND DOWN IN FRONT OF HIS DESK, HANDS RESTING BEHIND HIS BACK. HE BANGS ONE HAND INTO THE PALM OF THE OTHER.

THE DOOR IS OPENED BY ONE OF THE SOLDIERS.

ROBESPIERRE TURNS JUST AS LEMAITRE STRIDES THROUGH)

ROBESPIERRE: Ah, good - Lemaitre ... (TO SOLDIER) We're not to be disturbed!

(THE SOLDIER RETREATS AND CLOSES THE DOOR.

ROBESPIERRE INDICATES FOR LEMAITRE TO SIT, WHICH HE DOES.

ROBESPIERRE CONTINUES TO MOVE AROUND THE ROOM IN AN AGITATED FASHION)

The news is serious, Citizen - and there's not much time.

LEMAITRE: I'm at your service - you have only to give the order. /

50 1 C 24

M2-S fav ROBESPIERRE. LEMAITRE/ROBESPIERRE.

ROBESPIERRE: (NODDING, THEN:) There is a meeting of the convention tomorrow ...

LEMAITRE: Yes, I know, Citizen.

ROBESPIERRE: I have been warned that certain, influential members - traitors, all of them! - are planning to bring an indictment against a member .../

51 2 C 16
MCU LEMAITRE

(LEMAITRE RISES FROM HIS SEAT, HIS CONCERN APPARENT)

LEMAITRE: You have their names?/

52 1 C 24
M2-S ROBESPIERRE/
LEMAITRE

Pull back as ROBESPIERRE comes forward

(ROBESPIERRE APPEARS NOT TO HEAR, HE PACES THE ROOM, HIS ANGER RISING)

ROBESPIERRE: Oh, I realise that they're forever plotting - but this latest information suggests that more and more of the Paris Commune are taking sides .../

as he turns:

53 2 C 35
2-S LEMAITRE/
ROBESPIERRE

(ROBESPIERRE MOVES IN FRONT OF, AND FACES LEMAITRE)

The plan is that I shall not even be allowed to speak! They are out to destroy me!/

54 1 C 24
MS LEMAITRE.
ROBESPIERRE comes into frame
keep 2-S fav.
ROBESPIERRE

LEMAITRE: All is not lost, Citizen - you still have many friends sitting in the convention.

ROBESPIERRE: But can I trust them? If the motion gets under way they will turn against me to save their own necks. (cont ...)

(ROBESPIERRE MOVES AWAY, THEN TURNS, AND, UNDERLINING HIS WORDS WITH A WAVING FINGER)

ROBESPIERRE: (cont) Mark my words, Lemaitre - if this plot is successful ... tomorrow, the twenty seventh of July, Seventeen Ninety Four - will be a date for history.

LEMAITRE: Tell me the leader of this group, Citizen. He will be immediately executed!

ROBESPIERRE: Patience Lemaitre - this is no lone voice we are dealing with. If they are to hold power, they will need the army on their side - meeting's must have been arranged.

LEMAITRE: By whom? Paul Barrass the deputy?

ROBESPIERRE: Yes. Well, it is my guess that he is at the forefront of the rebels; but I must be certain before I strike. I will not get a second chance, Lemaitre ...

LEMAITRE: Tell me what I must do.

ROBESPIERRE: I understand Barrass is leaving Paris for tonight - I assume for a meeting, it must be - with the position as it is it can be for no other reason. I want to know who with, and the decision. Given that, I can still defeat my enemies.

LEMAITRE: What if he is just a decoy?

(ON 1)

ROBESPIERRE:
Lemaitre that is my worry. By tonight my men will be everywhere. Barrass is your responsibility.

55 2 C 35
2-S then pan LEMAITRE to door

(LEMAITRE RISES)

LEMAITRE:
I shall not fail you.

(HE TURNS THEN TURNS BACK)

Q. STING

STING
Against which member is the indictment being brought Citizen?

56 1 A 9
BCU ROBESPIERRE

ROBESPIERRE: Against me Lemaitre - me - ROBESPIERRE

57 2 C 35
2-S. see LEMAITRE exit

58 1 35
IS.
LEMAITRE comes through door.

14A. LOBBY OUTSIDE ROBESPIERRE'S ROOM

(LEMAITRE COMES OUT OF THE DOOR WHICH IS OPENED BY A SOLDIER & WALKS ACROSS THE ROOM. A DEPUTY WALKS IN & SPEAKS TO THE SOLDIER. THE DEPUTY EXITS & LEMAITRE BECKONS TO THE SOLDIER. THEY SPEAK FOR A MOMENT & THEN LEMAITRE EXITS.)

ROOM B3

59 3 D 24
LS JULES/IAN

BARBARA comes into frame

14. INT. RENAN'S HIDE OUT. DAY

(JULES & IAN ENTER)

JULES: I may have to give this house up Ian - it's getting too dangerous.

(IAN SEES SOMEONE SITTING ON A CHAIR WITH SHOCK BUT HE THEN REALISES IT IS BARBARA)

(5 NEXT)

(ON 3)

IAN: Barbara! We thought you had been arrested.

60 5 B 24
MS BARBARA. Pan her to 3-S

BARBARA: Yes, we were but when we got to the prison we found the Doctor there.....

IAN: What?

BARBARA: Yes, dressed up as though he's running the revolution. From what I gather he's got half the people there taking orders.

IAN: That's the Doctor all right.

JULES: The Doctor.... you mean Susan's Grand-father....

BARBARA: That's right Jules.

(3 NEXT)

(IAN LOOKS ROUND MISSING SUSAN)

IAN: What about Susan. Isn't she with you?

BARBARA: No she's still at the prison. The Doctor's bringing her along later. I just walked out. /

61 3 D 35
3-S BARBARA/IAN/ JULES
Crab L as IAN comes forward then fav. BARBARA

IAN: Walked out. I don't know how he gets away with it half the time. What did he say?

BARBARA: Nothing very much - we hardly had the chance. Anyway he should be here soon, no doubt we'll hear of his adventures - several times.

(BARBARA STOPS NOTICING IAN'S WRISTS)

Ian your wrists what happened?

IAN: Oh it's nothing. Let's just say I fell into the wrong hands - and Jules came in at the right time

BARBARA: (LOOKING ROUND) Leon?

JULES: He's dead. I killed him.

BARBARA: Killed him?

JULES: He was the traitor we were looking for.

IAN: It was the only way Barbara....

JULES: He deserved to die. He was a traitor.

BARBARA: What do you mean - traitor?

IAN: Look as soon as I got to that church he turned on me. He was going to kill me.

JULES: He betrayed us. /

62 5 B 16
MCU BARBARA

(3 NEXT)

BARBARA: He was only a traitor to you. To his side he was a patriot. /

63 3 D 35 /

2-S JULES/IAN

BARBARA comes into shot

(IAN DRAWS BARBARA ASIDE)

IAN: I know that Barbara. But we've taken sides just being here - Jules shot Leon. it could just as easily have been me that pulled that trigger.

JULES: I suppose Robespierre is a knight in shining armour?

BARBARA: Jules just because an extremist like Robespierre....

IAN: Barbara Jules saved all our lives. His enemies are our enemies.

BARBARA: Yes I know all that. But the revolution isn't all bad. Neither are all the people who support it...it changed things for the whole world and good honest people gave their lives for that change.

IAN: We're not here....

BARBARA: Look at your history books, Ian before you decide what people deserve.

64 6 B 35 /SLUNG/DM C1/

MS SUSAN

Pan her to door 15. INT PRISON DUNGEON. DAY

DOOM B to POS 1

DOOM A to POS 3

(SUSAN IS WAITING IMPATIENTLY)

DR WHO: Susan? Susan?

(SHE MOVES ACROSS TO THE DOOR)

SUSAN: Grandfather - I thought you were never coming back.

(2 NEXT)

DOCTOR WHO: (VOICE OVER) I'm going to get you out of there now, Susan.

65 2 D 16 /B CM C1/SLUNG/
MS DR WHO at door

17. INT. PRISON DUNGEON. DAY.

(WE HOLD DOCTOR WHO IN TIGHT SHOT AGAINST THE DOOR AS HE SPEAKS QUIETLY:)

DOCTOR WHO: ... But you must help. Get on the floor behind this door, and stay there whatever happens.

SUSAN: (VOICE OVER) Grandfather? ...

DOCTOR WHO: Now, child - do it now - and don't move, or make a sound ...

(THE DOCTOR MOVES AWAY FROM THE DOOR AS:)

66 6 B 35 /B CM C1/SLUNG/
MS SUSAN getting on the bed

18. INT. PRISON DUNGEON. DAY.

(SUSAN LOOKS PUZZLED, BUT DOES AS DOCTOR WHO INSTRUCTED.

SHE CROUCHES ON THE FLOOR, BEHIND THE DOOR, AND REMAINS STILL AND QUIET)

67 4 B 24 /B CM C1/
MS JAILER AT DESK

(ON 4)

-19- INT PRISON AREA. DAY

DR WHO COMES UP TO THE JAILER.

68 2 D 24
MS DR WHO
Pull back when DR WHO rushes back to JAILER then leave DR & pan with JAILER to door

JAILER: It'll be the end of me this business/- I don't know what Lemaitre will say....

DR WHO: He isn't back yet then?

JAILER: No - but I expect him back any time now, and then....

DR WHO: The girl is gone.

Q. STING

(THE JAILER JUMPS UP PULLING AT HIS KEYS & /STING/ HURRIES OUT OF SHOT)

THE JAILER PEERS INTO SUSAN'S CELL. SUSAN IS CROUCHING OUT OF SIGHT.

(DR WHO MOVES IN TO JOIN THE JAILER WHO IS FUMBLING FOR HIS KEY)

JAILER: She's gone.....

69 4 B 24
MS DR WHO picking up bottle.
Pan him R to jailer

(THE JAILER UNLOCKS THE DOOR AND OPENS IT)

(6 NEXT)

JUST AS DOCTOR WHO BANGS HIM ON THE HEAD WITH THE HEAVY INSTRUMENT./

70 6 B 35
LS SUSAN.
See JAILER being pushed in

THE JAILER FALLS TO THE FLOOR HOLDING HIS HEAD.

AND THE CELL DOOR SWINGS OPEN)

DOCTOR WHO: Susan - quickly, child!/

71 4 B 35
MS DR WHO
SUSAN at door

(SUSAN APPEARS AND DOCTOR WHO GRABS HER HAND, BUT, BEFORE THEY CAN GET ANY FARTHER:)

LEMAITRE: (VOICE OVER) Guards! Guards!/

72 1 D 35
H/A L.S.
GROUP.
seeing guards running in

(LEMAITRE IS IN THE PRISON AREA.

A FEW SOLDIERS RUN ON AT DIFFERENT INTERVALS AND DIRECTIONS.

THEY GRAB SUSAN AND DOCTOR WHO.

THE JAILER STRUGGLES TO HIS FEET.

LEMAITRE MOVES ACROSS TO JOIN THE GROUP)

JAILER: He tricked me, Citizen. He tricked me./

73 4 B 35
GROUP shot t

LEMAITRE: (TO SOLDIERS) Lock her away!/

74 2 D 35
fav. JAILER

(THE SOLDIERS RETURN SUSAN TO HER CELL, AND THE DOOR IS LOCKED, AS:)

(4 NEXT)

JAILER: He did as you said he would, Citizen. He tried to get the young girl released. (DESPERATE) And he let the other prisoner go ... /

75 4 B 35
3-S DR WHO/
LEMAITRE/JAILER
fav DR WHO

DOCTOR WHO: You can save your breath - I'm capable of explaining the situation myself.

LEMAITRE: All right, Jailer! (TO DOCTOR WHO) I think it's about time we had a talk.

Q. MUSIC

(DOCTOR WHO NODS AGREEMENT. /Q.9/

HE AND LEMAITRE MOVE OFF FRAME.

WE CLOSE IN ON THE JAILER AND A BIG GRIN SPREADS OVER HIS FACE)

76 3 E 35 /BOOM B1/
2-S DR WHO/
LEMAITRE
entering

20. INT. PRISON ROOM. EVENING.

(WE PAN AROUND TO THE DOOR AS DOCTOR WHO AND LEMAITRE WALK INTO THE ROOM.

DOCTOR WHO IMMEDIATELY TURNS ON LEMAITRE)

DOCTOR WHO: I must insist on the young girl's release.

(LEMAITRE IGNORES THE DOCTOR. HE HAS DIPPED INTO HIS TUNIC POCKET AND PRODUCED THE DOCTOR'S RING, GIVEN TO LEMAITRE BY THE SHOPKEEPER.

LEMAITRE HANDS IT TO THE DOCTOR)

(2 NEXT)

LEMAITRE: Do you recognise this, Citizen?

(DOCTOR WHO EXAMINES THE RING, GIVING A SLIGHT REACTION OF RECOGNITION AND WONDERING HOW MUCH LEMAITRE KNOWS. HE RECOVERS QUICKLY)

DOCTOR WHO: No. Should I?

LEMAITRE: Well it is yours isn't it? Given in part exchange for those rather splendid clothes ...

(LEMAITRE IS MOVING AROUND TO FACE DOCTOR WHO, AND HE FLICKS THE SASH THE DOCTOR IS WEARING)

... and the insignia, of a regional, provincial, deputy.

(DOCTOR WHO IS TEMPORARILY TAKEN ABACK. HIS MOUTH OPENS ONCE OR TWICE WITH NO SOUNDS COMING OUT, THEN:)

DOCTOR WHO: I've never heard such a fairy story in all my life!

LEMAITRE: I could have had you arrested any time I wanted.

(DOCTOR WHO PONDERS - IT RAISES A POINT IN HIS FAVOUR)

DOCTOR WHO: Yes - why didn't you?

77 2 E 24
MS LEMAITRE
Push in to MCU

(DOCTOR WHO GOES TO RETURN THE RING)

LEMAITRE: Please. Keep it. Why didn't I? Well - with the political situation as it is - and my position being what it is - I need friends, even if they're enemies, people I can call on for help. If I have something on them - so much the better./

78 3 E 16
MCU DR WHO

DOCTOR WHO: I must say it becomes obvious why you didn't want me to leave the prison./

79 2 E 24
MCU LEMAITRE

LEMAITRE: I knew I'd never see you again if you did./

80 3 E 16
MCU DR WHO

DOCTOR WHO: But you relaxed the law today - I could have walked out anytime./

81 2 E 24
MS LEMAITRE.
He comes around to DR.
Hold 2-S

LEMAITRE: And left your grandaughter?

(DOCTOR WHO REACTS WITH A "HOW DID YOU KNOW" LOOK.

LEMAITRE OBSERVES THIS)

Just an assumption, but obviously correct. I knew I had you so long as she remained here under lock and key. If you remember the first time I met you, you were enquiring after your friends. The young woman, who the jailer says you've just released. The girl, and, what was his name, Ian.

(DOCTOR WHO SHRUGS, AND GIVES A WRY SMILE)

DOCTOR WHO: So - you knew all the time.

LEMAITRE: Let's say I added to my knowledge - listening at doors can still be effective.

DOCTOR WHO: What is it you want?

LEMAITRE: I see we understand each other. If you agree to help - she will be released. After you keep your side of the bargain.

DOCTOR WHO: The least I can do is listen.

82 3 E 24
MS LEMAITRE

LEMAITRE: Good. I'm reasonably sure that your group is working with, or for, Jules Renan. I think you use his hide-out, certainly you know where it is - and if you don't, your grandaughter does.

83 2 E 24
MS DR WHO

DOCTOR WHO: Lemaitre, I've never met this man Renan - I appreciate how much you must want to find him - but if you're expecting me to betray him - you're a poor judge of character.

84 3 E 24
MS LEMAITRE
Pan him to
C-2S w DR WHO

LEMAITRE: If you want your grandaughter released - you will have to take me to his hide-out.

DOCTOR WHO: I refuse! Never!

(ON 3)

LEMAITRE: I repeat - if you want your Grand-daughter released - you do not have a choice....

(WE H[illegible] N THE DR)

85 5 B 24 /BOOM A3/

MS IAN. Pan R to 2-S with BARBARA. Pan L with BARBARA then back to 2-S with IAN

21. INT [illegible] NAN'S HIDE UT. EVENING

(IAN IS WAITING WHILST BARBARA ENTERS. HE TURNS T HER.)

BARBARA: Where's Jules?

IAN: He went to the end of the street to look out for the Doctor and Susan.

BARBARA: He would have to wait for the right moment.

IAN: How long can we wait?

I don't know.
BARBARA: / Every time someone walks past the house I think it's them.

IAN: I'm sorry about Leon, Barbara. But there just wasn't any other way believe me.

BARBARA: I wanted to apologise to Jules - thethings I said....

(JULES ENTERS BEHIND THEM)

I'm so - sick and tired of death Ian, We don't seem able to avoid it. /

86 2 F 24

MS JULES at door pan him L to 3-S with IAN/ BARBARA.

JULES: There's no way of avoiding it Barbara.

(THEY TURN T HIM)

Stay with JULES inc BARBARA

No sign of your friends.

BARBARA: We must give them a little more time.

(5 NEXT)

JULES: I left the front door unlatched.

IAN: Oh, anyone can walk in.

JULES: Try and be patient Ian. I know these hours of waiting only too well. I've had my share of waiting.

BARBARA: Jules, when I spoke to your before - the things I said....

JULES: You said because of Leon - the man - I know. But what I did I had to do because of what he represents. Do you ever wonder why I do the things I do. Hiding in corners. Fighting in shadows.

87 5 B 24
MS IAN Pan him L to 3-S w JULES/ BARBARA

IAN: We took it for granted you belonged to the other side - the aristocracy.

88 2 F 16
MCU JULES

JULES: No, I have no title or position. I'm somewhere in between. A kind of middle class. But I hate to see order swept up like dust and thrown carelessly out of the window. There can be no loyalty or honour where anarchy reigns.

89 5 B 16
MCU BARBARA

BARBARA: And Leon was your friend.

90 2 F 16
MCU JULES

JULES: There are only two sides today. Those who rule by fear and treachery and those who fight for reason and decency. Anyone who betrays those things is worse than the devil in hell.

(THEY TURN AS THEY HEAR A DOOR)

91 5 B 24
2-S IAN/BARBARA

IAN: They're here!

92 2 F 16
MS DOOR. DR/ LEMAITRE enter

(THE DOOR OPENS AND DR VIC WALKS IN FOLLOWED BY LEMAITRE)

93 3 F 16
MCU BARBARA

BARBARA: Lemaitre!

94 5 B 35
GROUP shot.

JULES: Your friend has betrayed us:

RUN ROLLER

SUPER SLIDE 3 /NEXT EPISODE ; PRISONERS OF THE CONCIERGERIE

91 4 / OPENS: DR WHO.....WILLIAM HARTNELL /SIG TUNE/

SUPER ROLLER

ENDS: ASSOCIATE PRODUCER.....
MERVYN PINFIELD

SUPER SLIDE 4 /PRODUCER : VERITY LAMBERT
AND FADE

SUPER SLIDE 5 /DIRECTED BY HENRIC HIRSCH

BBC - TV

FADE VISION FADE SOUND

finis